

Please check the examination details below before entering your candidate information

Candidate surname

Other names

Centre Number

Candidate Number

Pearson Edexcel Level 3 GCE

Time 1 hour 30 minutes

**Paper
reference**

9MT0/03

Music Technology

Advanced

COMPONENT 3: Listening and analysing

You must have:

2022 Pearson audio files, headphones and computer with media playing software.

Total Marks

Instructions

- Use **black** ink or ball-point pen.
- **Fill in the boxes** at the top of this page with your name, centre number and candidate number.
- Answer **all** questions.
- Answer the questions in the spaces provided
– *there may be more space than you need.*
- Access to music production software or the internet is not permitted.

Information

- The total mark for this paper is 75.
- The marks for **each** question are shown in brackets
– *use this as a guide as to how much time to spend on each question.*

Advice

- Read each question carefully before you start to answer it.
- Try to answer every question.
- Check your answers if you have time at the end.

Turn over ►

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SECTION A

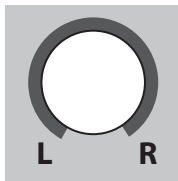
Answer ALL questions. Write your answers in the spaces provided.

Some questions must be answered with a cross ☐. If you change your mind about an answer, put a line through the box ☒ and then mark your new answer with a cross ☐.

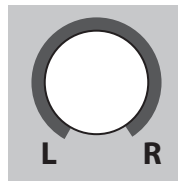
1 Grace Jones: *Crush* (1986) Track 1

- (a) Identify the pan position for the following tracks/instruments. Draw a line on each dial.

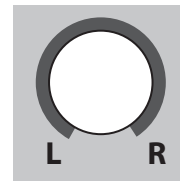
(3)



Arpeggiated bass synth
(0:00–0:02)



Claps
(0:08–0:22)



Hi-hats
(0:03–0:22)

- (b) Identify the delay effect used on the lead vocal between 0:42–0:50.

(1)

- ☐ **A** Multi-tap
- ☐ **B** Ping pong
- ☐ **C** Resonant
- ☐ **D** Slapback

- (c) Describe the lead electric guitar part first heard at 0:22.

(2)

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(d) Describe the use of sequencing within the song.

(4)

(Total for Question 1 = 10 marks)

2 The Rolling Stones: 2000 Light Years From Home (1967)
Track 2

(a) Name the keyboard instrument that plays from 0:42.

(1)

(b) (i) Identify the type of synthesis heard, panned left, in the instrumental section between 2:10–2:21.

(1)

- ☐ **A** Analogue
- ☐ **B** Digital
- ☐ **C** Sampling
- ☐ **D** Vocoding

(ii) Identify the waveform used to create the sound.

(1)

- ☐ **A** Sawtooth
- ☐ **B** Sine
- ☐ **C** Square
- ☐ **D** White noise

(iii) Describe how the pitch of the synthesised sound is being changed.

(1)

(c) Reversed sounds are heard at the start of the song. Describe the steps that would need to be taken in 1967 to create these sounds.

(3)

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(d) (i) Identify the problem heard in the drums at 3:40.

(1)

(ii) Explain **one** way this problem could be solved if the song was being mixed using a DAW.

(2)

(Total for Question 2 = 10 marks)

3 **Blink-182: *Bored To Death* (2016)**
Track 3

- (a) Listen to the drums in the introduction (0:00–0:08). Identify the settings used for the flange effect in the table below.

Rate in Hz		(1)
Feedback %		(1)

- (b) Apart from flange, identify **two** ways in which the drum production in the first verse (0:09–0:32) differs from the introduction (0:00–0:08). (2)

1

2

- (c) Describe the low frequency EQ gain setting used on the backing vocal phrase “I’m not coming home” at 0:40. (1)

- (d) Identify the effect/process added to the distorted guitar between 2:46–2:50. (1)

- (e) In the DAW era electric guitars are often recorded direct, without the use of a hardware amplifier or microphone. Describe the process of setting up for an electric guitar recording using this method. (2)

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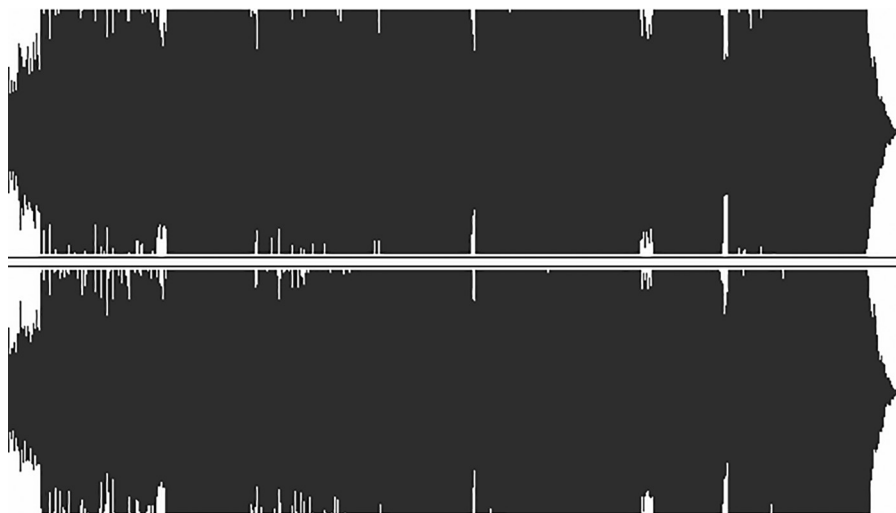
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- (f) The image below shows the master stereo waveform for this song. Explain **one** process that would have been used to maintain the high average level.

(2)



(Total for Question 3 = 10 marks)

4 Sarah Vaughan: *Can't Get Out Of This Mood* (1950)
Track 4

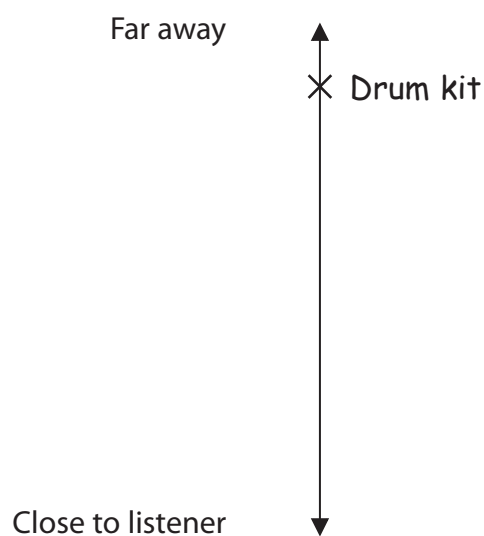
(a) Name a style that best fits this song.

(1)

(b) The chart below represents how close or far away instruments appear in the mix. Label the following mix elements with crosses and their names on the chart. An example is given.

- piano
- vocal
- trombone solo (1:41–2:13)

(3)



(c) This recording was remastered for a 2020 compilation album release.

Explain **one** remastering process that may have been used in the context of what is heard.

(2)

- (d) Excluding unwanted room reverb and spill, explain **one** challenge associated with close-miking each of the instruments below and how each challenge could be overcome.

(4)

Saxophone

Trombone

(Total for Question 4 = 10 marks)

TOTAL FOR SECTION A = 40 MARKS

SECTION B

Answer both Questions 5 and 6. Write your answers in the spaces provided.

- 5 **Pink Floyd: *Comfortably Numb* (1979)**
Track 5

and

- Scissor Sisters: *Comfortably Numb* (2004)**
Track 6

Evaluate the production techniques in both versions of the song.

(15)

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(Total for Question 5 = 15 marks)



6 Michael Penn: *Figment* (1997)
Track 7

Evaluate the use of reverb within this song as well as methods used to create reverb from the earliest days of recording through to the present day.

(20)



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(Total for Question 6 = 20 marks)

TOTAL FOR SECTION B = 35 MARKS
TOTAL FOR PAPER = 75 MARKS

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